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glossator die masculinform *bractearius* durch die femininform *byrdistræ* = 'brettlerin' wieder gab," I would answer that in O.E. the termination *-estre* is by no means restricted to women, see Kluge, *Stammbildung*, § 50.

12. P. 116, note. Schlutter's attempt to connect *b(r)yrð* 'point' with *beard* 'beard,' is—to quote his own expression—"vollständig aus der Luft gegriffen." Why waste paper and printer's ink upon such a chimera? Surely no scholar is likely to admit that the Icelandic language has retained the *r* after the *b* in *broddr* and dropped it in *-barðr*, *borð*.

I have discussed only four of Schlutter's papers, and even these four I have not exhausted; several other papers I have left untouched, life being too short for everything. The conscientious reader may decide for himself whether this self-constituted judge possesses the primary qualifications for such an office. My own utterance would be: What is good in these papers is not new; what is new is not good.

There remain at least two moral obliquities to be noticed.

First, why has Schlutter, studiously it would seem, withheld the names of the real scholars from whom he got his only tenable views?

Second, why this *sæva indignatio* against Sweet? Easy enough it is to condemn Sweet's perversity of method. For example, the so-called Glossary to his *O.E.T.* is the most exasperating composition known to me; it is wrongly conceived and badly executed. Still, after all that we may say, we are forced to exclaim: What would be our knowledge of Old English without Sweet's untiring and unselfish labors? When a veteran editor like Steinmeyer rises in his wrath, *Zs. f. deut. Alt.* xxxiii, 248 note, and bitterly upbraids Sweet for ignoring the results of German scholarship, we feel that the wrath is both justified and tonic. But your indignation at second hand provokes the retort of the Erster Jäger to the Wachtmeister:

Wie er rüuspert und wie er spuckt,
Das hab ich ihm glücklich abguckt.

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THE ETYMOLOGY OF BUTTRESS.

In the *Oxford Dictionary* the etymology suggested for this word with its many readings is: "perh. a. O.F. *bouterez* nom. sing. (or pl.?) of *bouteret*, 'flying-buttress,' 'arc-boutant' (Godef.); app. f. *bouter* to push, bear against." Unfortunately one very important reading of the sixteenth century which might have helped to get at its etymon is omitted, namely, *botreulx*. The latter occurs in the title of a book by William Salesbury printed in 1550: *Battery of the Pope's Bottereulx, commonly called the High Altar* (St. Anthony à Wood), and in Higgins' edition of Huloet's dictionary, 1572: "*botreulx* or *butrese* of a bricke wall wrought for a helpe, or staye, or a proppe." These forms suggest a derivation from O.F. *boterel* which in addition to 'crapaud' has also the meaning of excrescence, 'pustule' (Godefroy); *bouteril* 'bouton, nombril' and *bouterelle* in the sense of 'bouterolle' are evidently variations of the same word. In the *Oxford Dictionary* is also given a word *butrelle* (The meeres and buttrelles with which they dessuured theyr porcions of lande, 1546 Langley), to which the remark is attached: "Mistake for Buttal." But it seems to be a variation of *buttress* according to the etymology which I suggest and probably means here 'a wall.' The relation of *buttress* to *bouterelle*, *bouterolle*, is the more probable when we consider the other meaning for *buttress* given in Minsheu: "F. Boutoir, L. Ferramentum concisorium," in which it entirely coincides with F. *bouterolle*.

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SPENSER'S SHORT SIMILES.

No one is capable of making a fair literary estimate of Spenser until he has given particular attention to one abounding source of variety, vividness, and beauty. Spenser's use of the simile is so characteristic, and it plays so important a part in his poems that it is well worthy of a close examination. The conditions of the sixteenth century are clearly reflected in the similes of the *Faery Queen*. It is natural for a poet, appreciating the influence of the powerful events of his own time